M. G. M.

MAUSER DE COVERLY & SONS.

6325

Marie G. Matheson

These many little,
with a pectoral of love
from H.W.D.

Christmas, 1907.

Prelude.

[To be played by all children within earshot after the piano chords]

[The children enter]

Humph Dumph Stakmarch.

Ped.

Ped.

dim.

ff

sff

sfff

Ped.

rit

dim

sff

The only style accompaniment needed is a short section (usually carried in just before the end of Humpty Dumpty's or the entire Introduction's duration).

N.B. Dear singers, keep your mouths free

Dear performers,

The effect of this setting depends upon characterization, which can be achieved as much in the piano part as in the words themselves. Every variety of light & shade, staccato & legato should be used, with a tendency to exaggeration in the case of Humpty Dumpty's utterances. Broad phrasing should be employed to sudden forte & piano & crisp staccato are to be associated with the latter, which a smooth legato and finest pianissimo should be associated with the former. There is but one consideration for singers, and that is this: at all places the words themselves must first be clear. To this end the following suggestions are offered.

To singers. At every point, the natural accentuation attention. It will be better to keep the music at all places where the rhythm is in keeping with that of speech, the words, in time with the piano, in a voice and at a speed which will make them fully clear to the audience. In one or two places where rhythm has been sacrificed to the exigencies of the musical phrase, the words are introduced; but in many other places (such as the opening bars) where the rhythm of the words is appropriately adhered to, the meaning of the words is at once grasped by the audience.

In short half-a-dozen places where the rhythm of speech, short & crisp & with hard consonant sounds is used, the notes may be approximately adhered to, the meaning of the words is at once grasped by the audience.

There are many other places where the rhythm of speaking is appropriate and may, if preferred, be freely adopted. These have been indicated by italics, and may be treated in either of two ways: the rhythm may be ignored & speech freely adopted; or the notes may be approximately adhered to with the manner in that of speech, short & crisp & with hard consonants sustained.

It is the mastery of this combined speech & song which will bring ease and success to the performance. The following rough guides to the singer may be useful:

words printed in italics are to be delivered in a speaking style

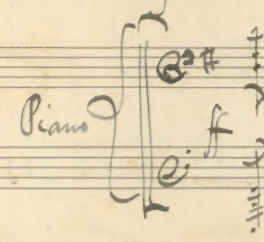
" " " ordinary type are to be sung

" " " capitals are to be shouted

(spoken by recitationist)

No 1. Prelude

Scenes should be placed for all performers, but only the pianist & singer of recitation(s) should appear at the beginning. They should be placed in front on the left & right respectively of the central piece by the wall.



(As the prelude proceeds softer, the performers enter,

Dear performers, I hope you will forgive a composer who ventures out of his

This is only Nursery-Music
humbly dedicated

To all young performers
who may chance to sing it

Dear performers, Since I have the pleasure to send you this little dedication to you, perhaps you will forgive me the liberty I take in writing a few hints about the performance of this simple music for my understood letter.

There are two kinds of music as you know: There is music without words (or with such small words that they are only like part of the music as in Handel's Hallelujah Chorus). This is purer music, and Bach and Beethoven almost always liked to write in that style. Then there is music with words.

It is very difficult to sing music with words. Sometimes the words are important and the music does not signify much, as in a comic song, (indeed in comic songs the music usually does exactly what the talking part best, I hope you do too). Sometimes the music is important and the words do not matter. This may be either because the words are very few, like "La la la" or "Yoho ho" or because they are so small that they are like part of the music, as in Handel's Hallelujah chorus, or in Bach's great Sanctus in D which I hope you will all know some day. Then the music is very important, the words

Do not be afraid to address me about either the music or the words, but it is a great thing for a singer to have first consideration for the moment and when

nothing ceases / languament

(spoken) Humph

Dumph

Satan a walk.

Humph

Dumph

'Sh.

Ped.

A tempo

calando

rit.

Master of Ceremonies (a bay)

[Here Choir I stands]

*Choir, Number One! Have you a setting to perform

molto sit e dim

ppp

Ped.

Ch. I.

M. of C.

Ch. I

M. of C.

of this noble rhyme? —

We have.

In what form is it?

In the form of a

Song.

Sing — then

Ped.

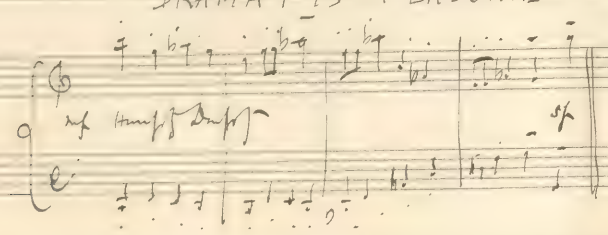
a piacere

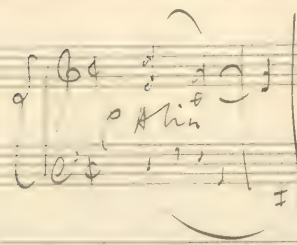
— and let it not be too long.

a piacere

In a good song music & words should be like two fast friends; but they live like all good friends, by give and take.
For example in a song like "Home sweet home" if you think of the words for the first four lines and of the music
for the refrain, you will probably sing it well.
In the following pages, please think of the music in the first pages; but after that I need hardly tell you that
in all the dialogue between Humpty Dumpty and Alice the music hardly matters at all, and the words must be
Everything: That is so important that the words shall be enjoyed that if in any places you find the music like talking is
it would be better to keep time with whatever the pianist plays
Let me ask you to
Remember that Humpty Dumpty was a very wise and admirable old fellow, and even if he did seem to come to a bad end
Lastly,
he was but mortal; but was not to be had at any safer cheaper what egg was ever any use
until the shell was broken?
Wishing you health and prosperity
Wishing you prosperity and much better than fifty music to perform and zeal to enjoy it
I am, dear performer,
your humble fellow artist

DRAMATIS PERSONAE





also 4 soloists and a Chorus (small or large)

Notes on performance

1. Prelude
2. Humpty Dumpty (1st version)
3 " " (2nd ")
4 " " (3rd version)
5 " " (4th ")
6. Dialogue of Alice & H.D.
7. H.D's song
8. Finale

Finis

1st Version

Duets Ch. I. (leading voice or voices)

Humpty Dumpty sat on a wall, Humpty Dumpty had a great fall;

Duets

(all)

Humpty Dumpty sat on a wall, Humpty Dumpty had a great fall;

(leaders)

Humpty Dumpty sat on a wall, Humpty Dumpty has a great fall,

(all)

Humpty Dumpty sat on a wall, Humpty Dumpty had a great fall;

All the King's horses,

All the King's

men.

All the King's men,

all the King's horses,

all the King's men,

all the King's

All the King's men,

all the King's horses,

all the King's men.

horses and all the King's men, all the King's horses and all the King's men, all the King's horses and all the King's

all the King's horses and all the King's men, all the King's horses and all the King's men, all the King's

men, all the King's horses and all the King's men, Coulon't, coulon't, coulon't, coulon't,

horses and all the King's men, all the King's men, Coulon't, coulon't, coulon't, coulon't, coulon't,

dim.

Cowboy's, cowboy's, cowboy's, cowboy's, cowboy's just humpty Dumpty's to-gether a- gain; cowboy's,

dim.

cowboy's, cowboy's, cowboy's, cowboy's, cowboy's, cowboy's cowboy's, cowboy's cowboy's, all the king's

dim.

cowboy's, cowboy's, cowboy's, cowboy's, cowboy's, cowboy's,

horses and all the king's men, all the king's horses and all the king's men, [all the king's horses and all the king's men]

(whispered)

Cowboy's just humpty Dumpty's to-gether a- gain, — Mr the king's horses and all the king's men, —

[ad lib. part]

Cowboy's, cowboy's, cowboy's just humpty Dumpty's to-gether a—

Mr the king's horses and all the king's men, all the king's horses — all the king's men, all the king's

— gain, — Cowboy's, cowboy's, cowboy's, cowboy's, cowboy's cowboy's, cowboy's cowboy's Cowboy's just humpty—

— gain, — Cowboy's, cowboy's, cowboy's, cowboy's, cowboy's, cowboy's, cowboy's cowboy's Cowboy's just humpty—

horses — all the king's men, all the king's horses — all the king's men, cowboy's, cowboy's, cowboy's, cowboy's, just

(sempre staccato)

Dumpty to-gether a-gain

Dumpty to-gether a-gain

Dumpty to-gether a-gain.

Cantate,

Cantate,

Cantate,

Cantate,

Cantate,

Cantate,

Cantate,

Cantate,

Cantate,

quasi Recit:

Solo

Dumpty

sat on a wall,

Dumpty

Tutti

sat on a wall

had a great fall,

had a great fall,

had a great fall,

had a great fall.

(one note

'sh- - - - - -

All the King's horses, and

Tutti

Solo

Tutti

all the king's men, — all the king's horses and all the king's men — — couldn't, could n't,

Solo

Tutti

Couldn't

Couldn't

Couldn't couldn't

couldn't, couldn't but-

couldn't but

czen.

Humb —

Humb

Ped.

Tutti

Dumpty in his place

a — gain

Dumpty in his place

a — gain.

Andante maestoso

pp

[Humpty

Humpty

sat on a wall.

Humpty

Dumpty

had a great

[as like 3rd part]

Hum

Dum

Tutti

ff

full

Humph Dumph sat on a wall, Humph Dumph had a great

Humph Dumph

Solo

fall; All the king's horses and all his men, Couldn't put Humph Dumph

Humph Dumph

Tutti

gether a gain All the king's horses and all his men couldn't put Humph Dumph

Humph Dumph

Master of C.

That doesn't end satisfactorily in the key

soloist

But Humph Dumph does end satisfactorily

gether a - gain.

Humph Dumph

Tutti

The cattin', we cattin'.

Fresh. marcato

repeat Full

Humpf Dumpf sat on a wall, sat on a wall Humpf Dumpf had a great fall, a great.

Solo

Humpf Dumpf sat on a wall, Humpf Dumpf had a great.

Solo

Humpf Dumpf sat

Tutti

Humpf Dumpf

(adds his beat time reversed)

Solo

Tutti

Humpf,

(all the beat time)

1 2 3 4 1 2 3 4 1 2 3 4

Humpf!

3 more times

Dumpty 1 2 3 4 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

[enter wall - carried in + set in centre of platform]

mf

Wall, —— Wall. ——

(Then Tune has to be repeated as often as is necessary until wall (Wall) is established)

mf

(Enter Humpty Dumpty - [illegible] dressed as an egg, as large and grotesque as possible. He sits on the wall at first, and makes himself comfortable)

Humpty. Dumpty.

ff

(Enter Alice - [illegible] dressed in white. She approaches wall and gazes at H.D.)

mf

Alice. Alice.

mf

Alice.

[illegible] Three times has to be repeated as wall is established

Alice spoken

Humpty Dumpty

How scarily like an egg he is! So very provoking to be called an egg – very.

Trombones

Trombones e tba

pp Alice (as if to herself)

Humpty Dumpty sat on a wall, Humpty Dumpty had a great fall, All the king's horses and all the king's men,

Sonar

Couldn't put Humpty Dumpty to gether a- gain, —

Couldn't put Humpty Dumpty to- gether a —

senza tempo

Humpty Dumpty

a tempo

again. — That last line is much too long for the poetry. Don't stand chattering to your self like that, but tell me your name

senza tempo

a tempo

Alice!

senza tempo

Humpty Dumpty.

and your business. (suddenly calling and stamping) My name is Alice, but — It's a stupid name e-nough! What does it mean?

senza tempo

Alice

Must a name mean something? Of course it must,

H.D.

(there he makes pantomimic gesture with obvious reference to his own shape)

My name means Th

Andante

Chorus (imitating and amplifying Humpty-Dumpty gestures)

tempo cresc.

shape I am — and a good handsome shape it is too. Humpty Dumpty, Humpty Dumpty, Humpty Dumpty,

Humpty Dumpty, Humpty Dumpty, Humpty Dumpty

Sat on a wall,

Had a great fa

(They look for a moment at each other, a little awkwardly, before Alice breaks the silence)

Senza Tempo

H.D.

with a name like yours you might be any shape almost-

Senza tempo

Andante

Thus

H.D.

Why do you sit out here all a-lone? Why be-cause there's no-body with me! Did you

senza tempo

think! I didn't know the answer to that? Ask another!

Alice

a tempo

Don't you think you'd be safer on the ground?

a tempo

senza tempo

senza tempo

What tremendously easy riddles you do ask! Of course I don't think so!

Why, if

senza tempo

a tempo e ben marcato

Ever I did fall off — which there's no chance of —

(Chorus aside)

but if I did —

If I did fall, the

a tempo e ben marcato

Humpt. Humpt. sat on a wall, Humpt. Humpt. had a great fall

senza tempo

King has promised me — ah, you may turn pale if you like! You didn't think I was

senza tempo

going to say that, did you? The King has promised me with his very own mouth —

Alice

All (with Alice)

to - to - to send all his horses and all his men, To send all his horses and all his men, To

dim

H.D. (very angry)

send all his horses and all his men — Now I declare that's too bad. You've been listening at doors —

- and behind trees — and down chimneys — or you couldn't have known it! I haven't indeed! It's in a

Alice

H.D. (pacified)

book. Oh, well! They may write such things in a book, That's what you call a History of England, that is.

Now, take a good look at me! I'm one that has spoken to a King, I am: mayhap you'll never see such a one more: and to show you're not proud

adlib Recitativo

(They shake hands: this should involve some difficulty during the next few bars)

you may shake hands with me

Stumpf Stumpf sat on a wall

All the king's horses and all the king's men

Yes,

Stumpf Stumpf had a great

All the king's horses and all the king's men

Senza tempo

all his horses and all his men

They'll pick me up again in a minute, they would! However this conversation

Senza Tempo

(slowly)

is going on a little too fast: let's go back to the last remark but one.

I'm afraid I can't quite remember it.

In that case

we start fresh

and it's my turn to choose a subject

How old did you say you were?

Seven years

and six months

Hd.

Seven years,

and six months! An uncomfortable sort of age. Now if you'd asked my advice

a tempo

f

ped.

(shaking a warning finger)

- vice I'd have said - "Leave off at seven" -

Chorus ff

pp ed espress.

(Leave off at seven,

Leave off at seven.

But it's too late now.

senza tempo

Alice

Hd.

I never ask advice about growing. Too proud?

senza tempo

Alice

I mean, one can't help growing older.

Hd. (angrily)

One can't perhaps, but two can.

Alice

What a beautiful belt you've got on.

At least - a beautiful cra-vat,

no, a belt, I mean -

I beg your pardon If only I knew what was rude and what was weird It's a cra-

rat, child, and a beautiful one as you say. It's a present from the White King and

Queen an un-birthday present. I beg your pardon, I'm not offended, I mean,

What is an un-birth-day present? A present given when it's not your birthday, of course. I like

birth-day presents best. You don't know what you're talking a-bout How many days are there in a year?

Three hundred and sixty five.

And how many birthday has you?

One.

But if you take one from three hundred and sixty five, what remains?

Three hundred and sixty four of course

I'd rather see that done on paper

a large sheet of paper

Alice takes paper and pencil

which must be at hand.

She writes in large figures 3, 6, 5. (below the 5) then 1

she draws the usual line underneath them.

and writes the answer beneath it,

and hands it to

You're holding it upside down,

To be sure I was, I thought it looked a little queer

(he hears it)

oh I was saying, that seems to be done right,

Meas. lord

though I have n't time to look it over thoroughly just now, and that shows that there are three hundred and sixty-four

a piacere

days when you might get unbirthday presents, and only one for birthday presents. There's glo- ry for you!

Rhet.

ff

glo-

I don't know what you mean by glo-ry.

Of course you don't — till I tell you. I meant

There's a nice knock-down ar-gument for you!

but 'glo- ry' doesn't mean a nice knock-down ar- gu- ment.

Allegro leggiero

When I use a word it means just what I

choose it to mean, neither more nor less. When I use a word it means just what I

Chorus ff

Alice

chose them to mean, neither more nor less, neither more nor less. The question is whether you

M.D.

can make words mean so many different things The question is whether to be master, that's

[he hesitates himself for a great effort, bends a finger of scorn at Alice and says in the loudest possible voice

all. molto accel e cresc.

Senza tempo

Alice

M.D.

penetra-bi-li-ty ! That's what I say. would you please tell me please what that means. Now you talk like a reasonable child.

sff

p

By Jim penetra-bility I meant we've had enough of that subject, and it would be just as well

if you'd mention what you meant to do next as I suppose you don't mean to stop here all the rest of your life.

(H.D. triumphant)

Alice
very low

You seem very clever at explaining words, Sir;

would you kindly tell me the meaning of the poem called —

H.D. (interrupting hastily)

— ots for poems, I can repeat poems

Alice (hastily)

if it comes to that — Oh I can't come to that.

The Alice I'm going to repeat to you was written entirely for me a-

Alice

- mencement. Thank you

(H.D. triumphant) (staccato)

In winter when the fields are white,

-ing this one for your de-light

In spring when woods are getting green. I'll

Alice

try and tell — you what I mean. [I make it very much] In Summer, when the days are long

Per - haps you'd un - der - stand my song. In autumn, when the leaves are brown, Take

pen and ink — and write them down. ( ) will it, if I can re - member it so long ! You

Alice H.D.

Più mosso

seem to make re - marks like that. Please not remind me of the fact.

sent a message to the fish : I told them 'This is what I wish'.

little fishes of the sea They sent an answer back to me.

with fishes' answer was "We cannot do it, Sir, we cause

Più Mosso

with be better to o-bey? The fishes answered with a grin,

Oh, what a temper you are in! I told them once I told them twice

large and new, Fit for the deed I had to do. My heart went hop, my head went thump,

simile dim.

I filled the kettle at the pump. Then

some one came to me and said, 'The little fishes are in bed'.

rit.

slowly

pp

a tempo (Presto)

on A

mf

I said to him, I said it plain 'Then you must wake them up again!'

cresc.

(shouted in a speaking voice but with strong accents)

I said it once I said it twice I went and shouted in his Ear!

(spoken)

I would have seen the message in his

(spoken)

But he was very stupid & said 'You must be mad!

rit.

a tempo

But he was ve-ry

(repeat 3 times)

rit.

2 tempo

shift and push

and said, 'You needn't shut that door;

I'll do and make them if

But I

like a cockroach from the shelf

he was very proud and shift.

I want to make them of myself,

And sat I'll do and make them if.

and when I found the door was shut, I

I pushed and pulled and

kicked and knocked.

and when I found the door was shut

tried to turn the handle but

Alice

Is that all?

Alice (later)

That's all,

Good — bye!

Ped.

(Humph! Dumph! swaying in an easy triumphant manner with the rhythm of his song
swings too far and — — falls with a crash (backwards, out of sight)

factory

multitudinous

Allegro

chorus

accel

hurry, hurry

all the night men,

all the night men,

all the night men,

Here follows
exact repeat
of p.4 line 3
to the end of that movement

If this cantata stands at the end of an evening's entertainment, it ends a form suitable that H.S. should come from behind the wall, and, standing with her left hand on that of Alice & with her right hand ~~not~~ saluting, he should lead in the hymn of the National Anthem in G major.

* These chords are to be played simultaneously. This is done by placing both hands and elbows violently on to the keyboard at the same time.

I

Allegro estatico

Klavier

marcato

fuè

1ère fois

2ème fois

Ped.

Con gran espresion.

cresc.

Presto tranquillo

1ma volta

2da volta

rit.

a tempo

dim.

(solo cello)

rit.

Tempo

ten.

(ten. con forza)

(a piacere)

Tempo 1mo

sempre Legato

sempre Legato

Allegretto cantabile

III

Allegro giocoso.

dim.

tranquillo

Tempo 1mo Allegro

f

Ped. Ped. Ped. Ped.

Ped. Ped.

ff

dim.

Ped.

[follows as before; or this:]

sempre dim.

Bll: Giocoso

Bll: Giocoso

12

f

mp

ff

fp

fp

fp

dim.

sempre dim.

silenzio

(Piccolo)

p

(Bassoni)

3

1ma volta

Prestissimo

in Da capo transpon this to G major

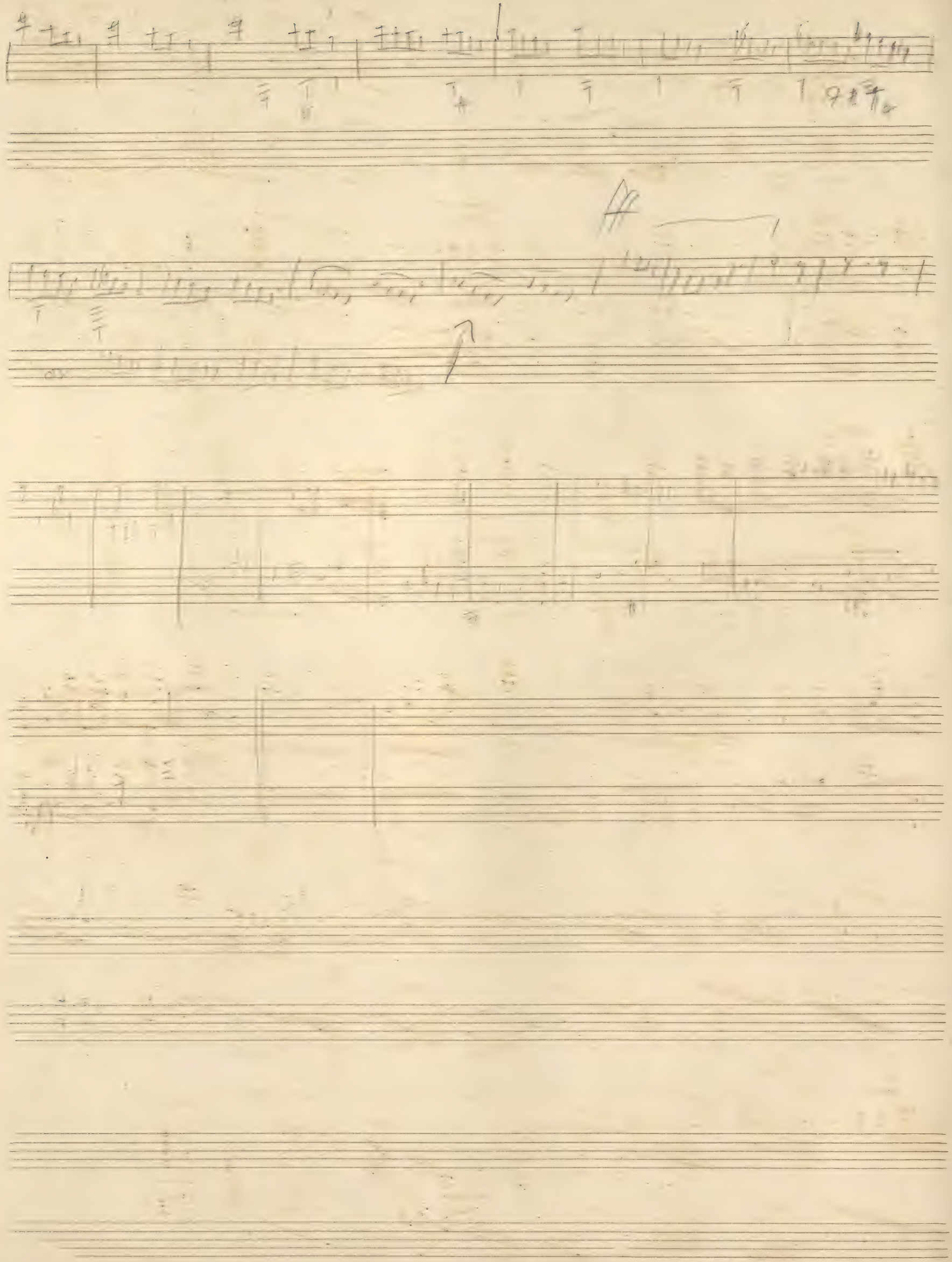
Fine

Bass Flute pour Tuba, Lyre (Sticher

Allegretto giocoso

2nd Vln

13
13a



Andanti sapressivo

2 volti

B?

1ma volta

tranquille

VII

Allegro

pp

Andante

p

(pp)

pp

(ppp)

pp

Presto

D.d.Segno

~~Three Songs of~~ England's Pleasant Land.

words selected from Shakespeare, Blake, and A. H. Clough

and set to music for chorus alone

by

H. Walford Davies.

Green fields of England.

by

Arthur Hugh Clough.

Soprani

Alti

Tenori

Bassi

Piano
(for practice only)
sens vocem

Green fields of Eng-land! where so e'er A-cross the watery waste we fare, One i-mage at-tends

(Echo, as in the heart of a lover).

hearts we bear, — Green fields of England, Green fields of England, every-where. —

ev — 'ry — where.

ev' — ry — where! —

Ev- 'ry — where. —

Sweet eyes in England, I must flee Past where the waves' last confines be, — Ere your loved smile I cease to

an 1st verse

(as an Echo)

See, Sweet eyes in England, — Sweet eyes in England, dear to me. — Dear, — dear,

Dear home in England, Safe, safe and fast, If but in thee — my lot lie cast; the past shall seem a

or Dear home in England, in England,

nothing past To thee, — dear home, if won at last; — Dear home in England, dear home in Eng. land, won at last, — won — at last. —

nothing past — to thee dear home, if — won at last; Dear home in Eng. land, dear home in England, won, won at last, — won —

(Majestically)

f

O England, Eng— land! model to thy in-ward great-ness Like little body with a might—

O Eng-land, Eng— land!

O Eng-land, Eng— land!

O England, O England! model to thy in-ward great-ness Like little body with a might—

heart! This for-tress built by nature for her-self A-gainst in-

heart!

heart! This for-tress, built by nature for her-self, A-gainst in-

fection and the hand of war;— This precious stone — set in the sil — ver sea;— This blessed

set in the sil — ver sea;— This

set in the sil — ver sea;— This blessed

fection and the hand of war;— This precious stone — set in the sil — ver sea;— This

plot, this earth, this realm, — this England, Eng- land, bound in with the tri- umph — phant

plot, this earth, this realm, — this Eng- land, Eng- land, bound in with the tri- umph — phant

plot, this earth, this realm, — this England, Eng — land, bound in with the tri- umph — phant

plot, this earth, — this - realm - this England, Eng - land, bound in with the tri - umph — phant

Sea. — This England never did nor never shall Lie at the proud foot of a conqueror.

Sea. — This England never did nor never shall —

Sea. — This England never did nor never shall —

sea. — This England never did nor never shall — Lie at the proud foot of a conqueror.

Legatissimo

Nought, nought, nought — shall make us rue, — If Eng- land to it- self — do rest but

Nought, nought, nought — shall make us rue, — If Eng- land to it- self do rest but

tem. true,

tem. true,

tem. true,

dim. true,

pp do rest but true.

pp do rest but true.

pp do rest but true.

III

[as in a vision]

(words from the book of Revelation XXI. 3)

ppp Adagio

f

I heard a voice from heaven saying, Behold, the tabernacle of God is with men, and he will dwell with them, and they shall be his people, and God himself shall be with them, and be their God

(2nd time ff)

And did those feet in an-cient time walk upon England's mountain green? And was the holy Lamb of God— On

And did those feet in an-cient time walk upon Eng-land's mountain green? And was the ho—ly Lamb of God,— On

mp

dim.

England's pleasant pasture seen? And did the countenance di-vine — Shine forth upon our clouded hills? And

mp

And did

dim.

mp

And did

dim.

Eng-land's pleasant pas-ture seen? And did the countenance di-vine, — Shine forth upon our clouded hills? And

Allegro energico

(p)

was Je-ru-sa-lem builded here A-mong these dark Sa-tanic mills? Bring me my bow of burning gold!

(p)

was Je-ru-sa-lem builded here A-mong these dark Sa-tanic mills? Bring me my bow of burning gold!

Bring me my arrows of de-sire! — Bring me my spear: — O clouds, un-fold! — Bring me my

Bring me my spear: — O clouds, un-fold! Bring me, Bring me —

Bring me my arrows of de-sire! — Bring me my spear: — O clouds, — un-fold! — Bring me my spear: — O clouds, — un-fold! — Bring —

Allegro.

chariot of fire!

– my chariot of fire!

– my chariot of fire!

– my chariot of fire!

Solo (or Tutti)

I will not cease from mental fight, — Nor shall my sword sleep in my

Allegro

I will not cease from mental fight, —

Nor shall my

Nor shall my sword

Nor shall my sword —

Nor shall my Sword —

hand.

I will not cease from mental fight, — Nor shall my Sword

sleep in my hand,

Sleep in my hand,

I will not cease — from fight, Nor shall my Sword — Nor shall my sword — Sleep

sleep in my hand,

I will not cease — from mental fight, Nor shall — my Sword

sleep in my hand,

I will not cease from men-tal fight, Nor shall my sword

Sleep in my

f

sleep in my hand, I will not cease from fight, Nor shall my

— bal fight, Nor shall my sword sleep, I will not cease — from mental fight, Nor shall my sword, nor shall my

— sleep — in my hand, I — will — not cease — from fight, — Nor shall my

hand, — I will not cease from men-tal fight, Nor shall my sword sleep, my sword sleep

sword sleep, — I will — not cease from mental fight, Nor shall my sword sleep

sword sleep in my hand, — I will — not cease from mental fight, Nor shall my sword sleep

sword sleep in my hand, — I will not cease from fight, Nor shall my sword sleep

sleep in my hand, — I will not cease from fight, Nor shall my sword sleep

f dim.

— in my hand I will not ~~sleep~~ cease from mental fight, Nor shall my sword sleep,

— in my hand I will not ~~sleep~~ cease from men-tal fight, Nor shall my sword sleep,

colla voce

sleep, sleep, I will not cease from mental fight,

sleep, sleep in my hand, nor shall my

sleep, sleep in my hand, nor shall my

accel e poco dim.

mental fight, — Nor shall my sword sleep in my hand, — I will not cease — from mental fight, Nor shall my sword, nor shall my sword sleep, my

Nor shall my Sword sleep in my hand — I will not cease from men - tal fight, Nor shall my sword sleep,

Sword sleep — in my hand, — I will not sleep — from fight, Nor shall my sword, sleep,

Sword sleep — in my hand, — I will not cease from mental fight, Nor shall my sword, nor shall my sword sleep, my

p ma molto animato

Sword sleep — in my hand, I will not cease from fight, I will not

hand, I will not cease from mental fight, Nor shall my sword sleep in my hand, I will not cease from men-tal

hand, I will not cease from men - tal fight I will not

sleep, sleep — in my hand, I will not cease from mental fight, Nor shall my sword sleep in my hand, I will not cease from mental

coll voci

cease — from fight, — will — not cease from mental fight, —

fight, Nor shall my Sword sleep in my hand, — will — not cease from mental fight, Nor shall my

cease from men - tal fight, — will — not cease from mental fight, —

fight, Nor shall my Sword sleep in my hand — will not cease from mental fight, Nor shall my

col voce

Sword

— Nor shall my Sword — sleep in my hand, will not cease from mental fight, Nor shall my Sword sleep in my

Sword — sleep — sleep in my hand. will not sleep from mental fight, Nor shall my Sword sleep in my

Nor shall my Sword — sleep in my hand.

Sword — sleep, Sleep in my hand.

col voce

mostr. cresc. e stringendo

hand, will not cease from men - tal

hand will not cease from mental

! will not cease from mental fight, Nor shall my Sword sleep in my hand,

will not cease from mental fight, Nor shall my Sword sleep in my hand, will not cease from mental

colla voce

fight, Nor shall my sword, nor shall my sword sleep in my hand, Nor shall my sword sleep —

fight, Nor shall my sword, nor shall my sword sleep, Nor shall my sword sleep —

fight, Nor shall my sword, nor shall my sword sleep in my hand, Nor shall my sword sleep —

fight, Nor shall my sword, nor shall my sword sleep, in my hand, Nor shall my sword sleep —

Lento espressivo.

fff rit e dim.

— in my hand, Till we have built Je-ru-sa-lem — In England's

— in my hand, Till we have built Je-ru-sa-lem — In England's

— in my hand, Till we have built Je-ru-sa-lem — In England's

in my hand, Till we have built Je-ru-sa-lem — In England's

colle voci

1st time

pp ff e molto espressivo

green and plea-sant land. Till land, Till we have built Je-ru-sa-lem — In

green and plea-sant land, Till land Till we have built — Je-ru-sa-lem — In

green and pleasant land, Till land, Till we have built Je-ru-sa-lem — In

green and plea-sant land, Till land Till we have built Je-ru-sa-lem — In

colle voci

Eng — land green and plea-sant land, In Eng. land, In

Eng — land green and plea-sant land, In Eng. land, In

Eng — land green and plea-sant land, In Eng. land,

Eng — land green and plea-sant land, In Eng. land, — in England

Eng. land in Eng. land green and plea-sant land.

Eng. land, in Eng. land green and plea-sant land.

Eng. land in Eng. land green and plea-sant land.

in Eng. land green and plea-sant land.

How sleep the Brave

Andante espressivo

1ste Violin

2de Violin

Alto

Tenor

Piano

mp

How sleep the Brave who sink to rest By all their Country's wishes blest! When

mf

How sleep the Brave who sink to rest By all their Country's wishes blest! When

ma voce

(pp)

(poco voce)

2de voce

1ste

wishes blest! When Spring, with dew-y fingers cold, Re-turns to deck their

wishes blest!

wishes blest!

wishes blest!

pp

When Spring re-turns

pp

When Spring re-turns

repeat
How sleep the Brave
once

Cresc

hallowed mold, She there shall dress a sweeter sod Than Fancy's feet have e-ver trod. By

cresc.

She there shall dress a sweeter, sweeter sod Than Fan-cy's feet have e-ver trod.

crese.

She there shall dress a sweeter, sweeter sod Than Fancy's feet have e-ver trod.

cresc

She there shall dress a sweeter, sweeter sod than Fan-cy's feet have e-ver trod.

leggiero

fair - y hands their knell is rung, And

fair - y hands their knell is rung, And

By forms unseen their dirge is sung And

their knell is rung And

Honour comes, a pil-grim gray To bless the turf that wraps their clay And Free dom shall a-

Honour comes, a pil-grim gray To bless the turf that wraps their clay And Free dom shall a-

Ho-nour comes, a pil-grim gray To bless the turf that wraps their clay And Free dom shall a-

while re-pair To dwell, a weeping her-mit, there. — So sleep the Brave who sink to rest By

while re-pair To dwell, a weeping her-mit, there. So sleep the Brave who sink to rest By

while re-pair To dwell, a weeping hermit there. So sleep the Brave who sink to rest By

while re-pair To dwell, a weeping hermit, there. - So sleep the brave who rest By

all their Country's wishes blest! — So sleep the Brave who sink to rest By all their Country's

all their Country's wishes blest! — So sleep the Brave who sink to rest By all their Country's

all their Country's wishes blest! — So sleep the Brave — So rest — By their Country's

all their Country's wishes blest! — So sleep the Brave — So rest — By their Country's

wishes blest!

wishes blest!

wishes blest!

wishes blest!

June 14th 1907.

(Office Hymn) Before the Ending of the Day

61

Soprani

cresc.

Be - fore the ending of the day, Cre - a - tor of the world, we pray That with Thy wonted favour Thou Wouldst

(organ bass)

dim.

be our Guard and Keeper now.

(organ) 8 & 16 ft. pp

Alti

Tenor I

Tenor II

Bass

From all ill dreams de - fend our eyes, From nightly fears and fantasies; Tread

cresc.

dim.

O Father, that we ask be done, Through

dim.

Jesus Christ, Thine only Son, Who, with the Holy Ghost, and Thee Both lives and reigns e - ter - nally.

rit.

Nov 4. (90).

Jesu dulcis memoria

Solo S.

Full S.

org.

Je-su dul-cis me-mo-ri-a, Do-ve-ra cor-di quae-ri-a, Su-per mel et om-ni-a

E-jus dul-cis pae-sen-ti-a.

Verse

Nil can-ti-tur su-a-vi-us, Nil au-di-tur ju-cun-di-us, Nil co-gi-ta-tur dul-

Full unison (with organ)

ci-us Quam Je-sus De-i Fi-li-us.

ce-us, dul-ce-do De-i Fi-li-i

Hom ve-ri,

cresc.

- ti - us,

Ex ce-de-us om-ne gau-di-um

Ex ce-de-us om-ne gau-di-um

Ex ce-de-us om-ne gau-di-um

p sempre dim.

Et om-ne de-si-de-ri-um.

om-ne de-si-de-ri-um.

om-ne de-si-de-ri-um

om ne de-si-de-ri-um

2. Introit.

(words from Xtian Year - 8th Sunday after Trinity, Stanzas 1 and 2).

Andante solenne.

solo

mp

Turn thee, for thy time is short, Trace not o'er the for-mer way, Lest

sempre Legato

(Sw.) (Ch.) (Ped.)

dim.

i-dol plea-sures count Thy heed-less soul a-stray.

Chorus

mp

Trust not the dangerous path a-gain — O forward step and lingering will! O loved and warned in vain! And will then

mp

mp

Trust not the dangerous path a-gain — O forward step and lin-gering will! O loved and warned in vain! And will then

sempre legato

perish still?

— then perish still?

— then perish still

ne-ver still?

Bf. May 13. 1907.

Andante

Introit

Parlando senza tempo

Christ also suffered for us,

leaving us an example that we should follow his steps:

a tempo Dec

Can

mf

Cresc

who did no sin, — neither was guile

Dec

Can.

found in his mouth - who when he was re-vi-led, re-vi — led not a-gain; When he suffered

Full

dim

he threatened not, by whose stripes — ye — — — are healed. — —

by whose stripes ye — — are healed

ye — — are healed — —

ye, — ye — are healed.

Chant form of 2nd Anglican setting

Blessed be the Lord God / Is-ra-el / For he hath visited and re- / deemed his peo-ple.

Allegro

Dec Full (majestically)

f Blessed be the Lord God / Is-ra-el / for he hath visited and re-deemed his peo- ple.

And hath raised up a mighty sal- va-tion for us. / In the house / of his ser-vant Da-vid. / As he spake by the / (As he spake by

Can Full

And hath raised up a mighty Sal- vation for us / In the house of his servant Da- vid. / As he spake by the

Solo Dec

mouth of his ho- ly pro-phets: which have been since the world be-gan / That we should be sav- ed from our e- ne-mies

Full Dec

mouth of his holy / prophets: which have been since the

Solo Can

world began. / That we should be saved from our e- ne-mies

C C A C

and from the hands of all that hate us. To per-form the mer-cy promised to our fore-fathers, and to re-mem-ber his

Full Cau

And from the hands of all that hate us.

Dec solo

Tenor

To per-form the mer-cy promised to our fore-fa-thers: and to re-mem-ber his

Full Dec

and to re-mem-ber his

A A C C A C

holy Co-ve-nant. To per-form the oath which he sware to our fore-fathers, A-bra-ham, that he would give us. That we be-ing de-

A G

Solo Cau

ho-ly Co-ve-nant.

Tenor

To perform the oath which he sware to our fore-fathers, A-bra-ham that He would give us.

that He would give us.

-liv-ered out of the hands of our e-ne-mies might serve him with-out fear. In ho-li-ness & right-eous-ness be-fore him

Full ff (majestically)

ff (congregation a voice)

That we be-ing de-liv-ered out of the hands of our e-ne-mies might serve him with-out fear. In ho-li-ness and

A G

all the days of our life. And thou Child shalt be called the Prophet of the Highest for thou shalt go before the face of the Lord to pre-

2 Violins Slowly

Bass Soli

pare his ways. To give knowledge of salvation unto his people. for the re-mis-sion of their sins.

A G G

Solo

Bass Can

Trio Can.

Go before the face of the Lord to prepare his ways. (Espressivo)

To give knowledge of Salvation unto his people: for the re-

Through the tender mer-cy of our God, whereby the dayspring from on high hath visit-ed us.

Solo S.

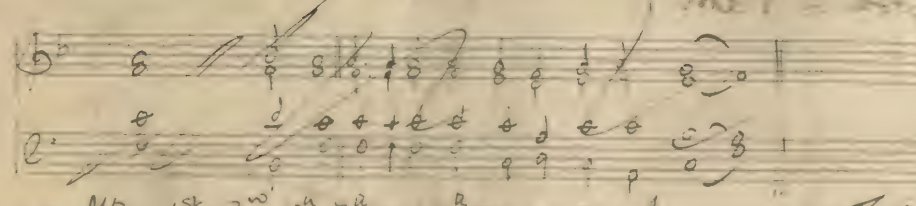
Full Schir (Dec. and Can.)

-mission of their sins.

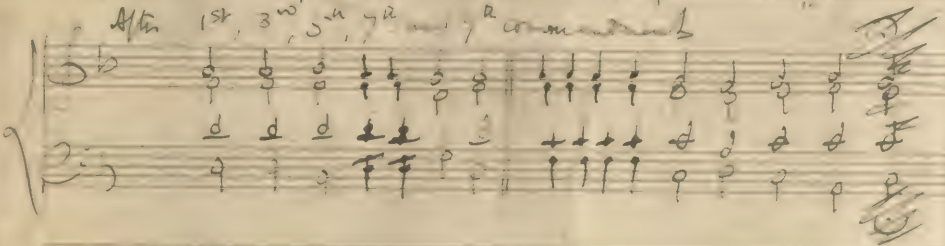
Through the tender mercy of our God whereby the day-spring from on high hath

Kyrie family in Ancient Tone

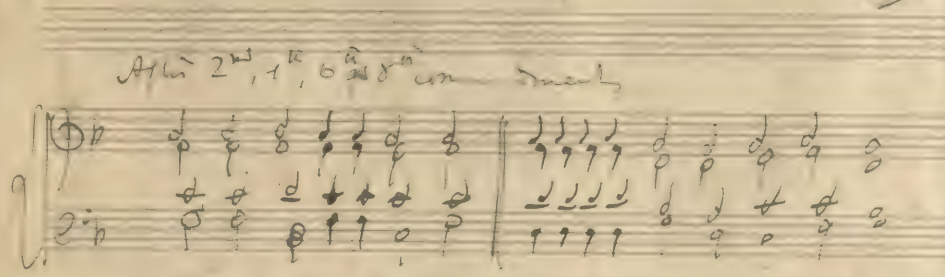
(Tone I = Dorian Mode)



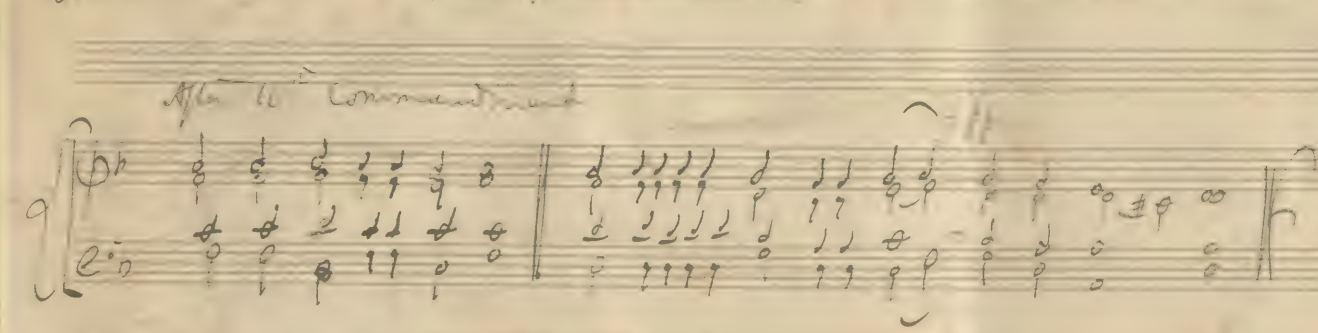
After 1st, 3rd, 5th, 7th and 9th Commandment



After 2nd, 4th, 6th & 8th Commandment



After 10th Commandment



G G A G

To give light to them that sit in darkness and in the sha-dow of death, and to guide our feet in to the way of peace.

Full (Soli) (Soli)

visita-vit in. To give light to them that sit in darkness and in the shadow of death: And to guide our feet

Glo-ry be Glo-ry be to the Fa-ther and to the Son, and to the Holy Ghost

(very slowly) Full (pp) Full voice

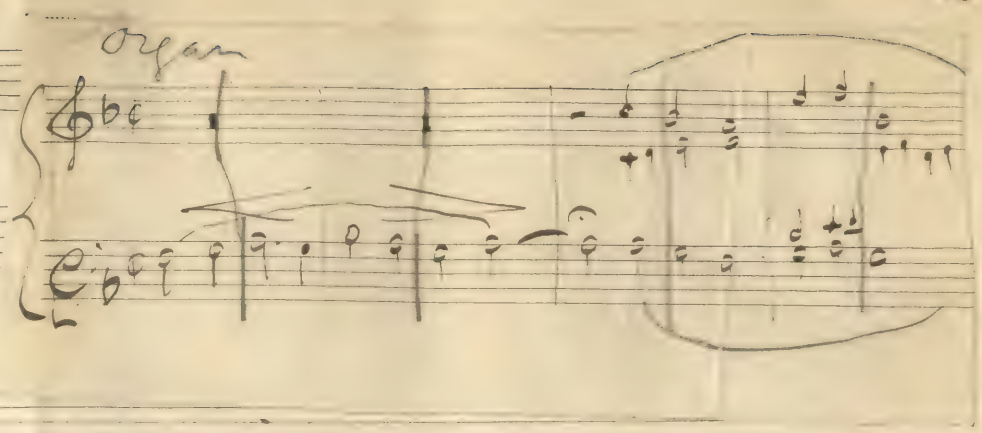
in to the way — of peace. In the way of peace. Glory be to the Father, and

EF

As it was in the be-gin-ning, is now and e-ver shall be, world with-out end. A-men.

Full Harmony

& the Son, and to the Holy Ghost, As it was in the begin-ning, is now and


Organ

Magnificat

Soprano Solo

My soul doth mag-ni-fy the Lord: And my spirit hath re-joi-ced in God my Sa-viour. For he

Full Choir

My soul doth mag-ni-fy the Lord: And my spirit hath re-joi-ced in God my Sa-viour. For he

Soprano Solo

He hath re-gard-ed the low-li-ness of his hand-mai-den: For behold, from henceforth all gene-ra-tions shall call me bless-ed

Full Choir

He hath re-gard-ed the low-li-ness of his hand-mai-den: For behold, from henceforth all gene-ra-tions shall call me bless-ed

Chorus

Full Choir

For he that is mighty hath mag-ni-fied me, and ho-ly is his name. And his mercy is on them that

Solo

For he that is mighty hath magnified me: and ho-ly

Full Choir

his name

(Three Parts)

this his mercy is on them that

Full Cho

Allegro

Solo

Full Cho

fear Him: throughout all gene-ra-tions. He hath showed strength with his arm: He hath scattered the proud

Solo

Full Dec

fear Him: throughout all gene-ra-tions. He hath showed strength with his arm. He hath scattered the proud

Solo

Full Cho

in the im-a-gin-a-tion of their hearts He hath put down the migh-ty from their seat: and hath ex-

Solo

Full Dec

in the im-a-gin-a-tion of their hearts. He hath put down the mighty from their seat: and hath ex-

Solo

Lento

Full Cho

-alt-ed the humble and meek. He hath fill-ed the hun-gry with good things and the rich He hath sent empty a-way

S. Trio

Full Dec

alted the humble and meek He hath filled the hungry with

Full Dec

and the rich He hath

Full Cau.

Solo

-te - re- membering his mercy hath holpen his servant, Is-ra-el: as He promised to our forefathers Abraham

Tris. 51

He re membring his mercy hath holpen his ser-vant Is-ra-el to the performing of the promise to our fathers Abra-ham

Gt. p

Sw.

ped.

Full Chorus

and his seed for ev-er -glo- ry be to the Fa-ther and to the Son and to the Ho- ly Ghost

as it was in the be-gin-ning Glo- ry be to the Fa-ther and to the Son and to the Ho- ly Ghost

Full Cau Chorus

so it was in the beginning is now and ev-er shall be world with-out end A- men.

As it was in the beginning, is now, and ever, shall be, world with-out end, A- men.

Nunc Dimittis

Solo B. (Dec).

Lord now lettest Thou Thy ser-vant de-part in peace: ac-cord-ing to Thy word. For mine eyes have seen

Full unis. (Can).

Solo B. (Dec).

Verse (Dec).

Full (Dec).

ac-cording to Thy word. For mine eyes have seen

Lord now lettest Thou Thy ser vant de-part in peace: ac-cording to Thy word.

Thy sal-va-tion. Which Thou hast pre-pared: before the face of all peo-ple. To be a light to lighten the Gentiles

Solo B. Dec

Full unis (Can)

Thy sal-va-tion. Which Thou hast pre-pared:

Verse (Dec).

before the face of all peo-ple.

Full (Dec).

To be a light to lighten the Gentiles:

Solo B. (Dec).

and to be the glory of Thy peo-ple Is-ra-el. Glory be to the Fa-ther and to the Son: and to the Ho-ly Ghost.

Solo B. (Dec).

and to be the glory of Thy peo-ple Is-ra-el

Verse (Dec).

Glory be to the Father and to the Son: and to the Ho-ly Ghost.

and to the glory

people

Full unis (Can.)

As it was in the beginning is now & ever shall be world without end A - men.

Full Org.

As it was in the beginning, is now, and ever shall be world without end,

A - men

Benedicite omnia opera

O all ye works of the Lord bless ye the Lord Praise him & magnify him for ever.

Him for ever

O let the earth bless the Lord yea let it praise him & magnify him for ever

After Evening Service.

Sweet Saviour, bless us ere we go; Thy word into our minds in-stil; And make our luke-warm hearts to glow With

Thy word into our minds in-stil; And make our luke-warm hearts to glow With

(Swell)

(Slentando)

Through life's long

Through life's long

Through life's long

lowly love and fer-vent will: —

lowly love and fer-vent will —

Through life's long

Ped.

day and death's dark night O gentle Je-sus be our light.

day and death's dark night O gentle Je- sus be our light

day and death's dark night O gentle Je-sus, gentle Je-sus be — our light

day and death's dark night O gentle Je-sus gentle Jesus be — our light

Power of Music.

Fletcher.

1st Tenor
2nd Tenor
1st Bass
2nd Bass

Orpheus with his lute made trees And the mountain-tops that freeze- Bow themselves when he did sing

To his music plants and flowers Ever sprung as Sun and showers There had made a last-ing Spring,

There has made a last-ing Spring, There has made a last-ing Spring, There has

To his music plants and flowers Ever sprung as Sun and showers There had made a lasting Spring There had

Soprano

— a last — ing Spring.

made a last —— ing Spring.

Made — a last —— ing Spring.

made— a- last —— ing Spring.

p

Every thing that heard him

Everything that heard him

Everything that heard him

Everything that heard him

Everything that heard him

pp

Pianoforte

Ped.

play, E'en the billows of the sea — Hung their heads and then lay by. In sweet mu-sic is such

play E'en the billows of the sea, — Hung their heads and then lay by. — In sweet music is such

play E'en the billows of the sea, - Hung their heads and then lay by. In sweet mu-sic is such

play E'en the billows of the sea, Hung their heads and then lay by. — In sweet music is such

play E'en the billows of the sea, Hung their heads and then lay by. To his music is such

art Killing care and grief of heart Fall a-sleep, fall a-sleep or hear-ing, hear- ing, " die.

art Killing care and grief of heart Fall a-sleep, fall a-sleep — or hear — — ing, die.

Fall Fall- a-sleep, fall a-sleep, — or hear ing, die.

heart, Fall — a sleep, — or hear ing, or hear — ing, die.

art Killing care and grief of heart Fall a-sleep, fall a- sleep, fall a — sleep, or hear — ing, die.

Voices tacet

4 Short Pieces.

for

Piano Forte

Allegretto semplice

I

(Introduction)

(Tune)

(How are you?)

(How are you?)

pp

Cresc.

mf

mf marcato

Cresc.

dim.

dim.

TRIO

pp

pizz.

pp

arco

pp

rit.

rit.

1st time

2nd time

D.C.

D'al Segno

Coda

(I must go!)

(fort. hé.)

(Fare-thee-well!)

(Come again sweet love!)

II

Andantino semplice.

mp

cresc.

sf

dim.

(Jazz)

pp

cresc.

(ppp)

(pp)

(pp)

(subito)

III

Menuetto

Musette

Trio

Musette (Variant)

ppp

Nov 5. 1951

I

Andante.

Evening Song.

Adagio e con solennità

Violin

Pianoforte

mp sic.

too vague

espress.

abandon

Ped.

Ped.

Ped.

Ped.

Andante

Evening Melody.
another version

(3)

pp

pp

f

f

p

f

p

Before the Storm

Sept. 19. 1907.

Song of Fairies

Presto

Who, who, who, who who is so merry so

merry, heigh-ho! As the { light-hearted fairy, / light-headed fairy, / light-footed fairy, } heigh-ho, heigh-ho! He dances and sings to the sound of his

heigh-ho, heigh-ho, his nectar he sips From a prim-rose's

heigh-ho, heigh-ho, His night is the moon And his sun is the

dim. e rit.

dim. e rit.

A tempo

With a heigh and a heigh and a ho, — With a hey and a heigh and a ho, — ho, —

{ wings, / lips, / moon, }

A tempo

Marcato ma legato

ho, — ho, — ho, With a hey and a heigh and a ho.

ho, — Ho, — ho, With hey and a heigh and a ho,

The Ship

Allegro

I saw a ship a-sailing, Sailing on the sea And

oh! it was la-den with pretty pretty pret—ty things for thee, for

thee. There were comfits in the cabin And apples in the hold; The sails were made of

silk And the mast, the mast, the mast—were made— of Gold, of Gold.

The four-and-twenty sailors, That stood between the decks, Were four-and-twenty white mice with

(quasi Adagio)

chains, chains, chains —— a-bout their necks, their necks. The

Cresc.

captain was a duck, with a jacket on his back, When the ship began to move — The captain, captain,

cap —— tain said, "Quack! quack! quack, quack"!

Sept. 18. 907.

Christmas Songs

H.W.B.

Andante semplice

Once in ro-yal Da-vids ci-ty,

Stood a low-ly cattle shed Where a mo-ther laid her ba-by In a man-ger

for a bed Ma-ry was that mo-ther mild Je-sus Christ that little child.

(p/b)

Not in that poor lowly stable
With the oxen standing by
We shall see Him - but in Heaven
Set at God's right hand on high,
When like stars His children crowned
All in white shall stand around.

Amen

Voice

Bassoon or Cello or Piano

Saint Stephen was a clerke in King He-rodës hall, And servëd him of bread and cloth As ev-er king by-fall. — Stephen out of kitchen came With boarës head on hand He saw a star was fair — and bright — over Bett-lehem

Stephen. He cast adown the boarës head And went into the hall: "I for-

sake thee, King Herod and thy workës all. I for-sake thee, King Herod and thy workës all; There is a child in Beth-le-hem born Is better than we all'

(Soprano) Bard

What ailëth thee, Stephen? Art thou wode or gin-nest to breed? — What is thee be-fall? — Lackëth thee either meat or drink In King He-rodës rome riche Lackëth me neither meat nor drink In King He-rodës hall, weed; There

2nd time

is a child in

Beth-le-hem born Shall helpen us at-ten need.

That is al so sooth, Stephen,

Al-so sooth is this, for this capon crowe shall That lieth here in my dish.

a tempo

That word was not so soon said That und in that hall, The capon

f

crew, Christus natus est

A-mong the lordès all.

molto rit.

molto rit.

I tempo

Risett up my ter-

-mentoz, By two and all by one, And ridett Stephen at the thirde tour, And stonede him with

Stone, Stonett him with Stone!

Tokun thy tun Stephen And stond him in the way, And therefore is his ey on Christes sun

day.

III

Land ho! Land

T. E. Brown

set to music by

H. Walford Davies.

Allegro energico

Land, ho! Land.

of [oct. 1907.]

Allegro energico

ped. +ped. +ped. +ped. +ped. +ped.

I know — 'tis but a loom of land, — Yet is it land, — and

+ped.

so I will re-joice; I know — I cannot

hear His voice Upon the shore, nor see him stand; — Yet is it land —

f

— ho! land

The

p

Land! the land! the lovely Land! — Far off, dost say?

pp

Far off! ah, blessed home. — Fare-well! fare-

pp

p Cres

-well! thin Salt-sea foam! Ah, keel, keel — upon the tīl — wer

Land — Land, ho! Land.

fin
fine

Lebte dann ich hier
dann ich hier
hoffnungslos

Ich clare in purple mist, my land,

(G♯ .)

>pp

re - gal robe it is ap - par - el - led — In re - gal robe it is ap -

Brüder wende mit
Mir deine Schaft!

-par-el-led

A crown

Auf ja! Ich
kann dich
nicht

sehen.

(continue)

poco cresc.

clad in purple mist, my Lord, — A crown is set up-

-on his head, And on his breast a golden band, —

Lord — ho! Lord — ho! Lord!

f

Give me the helm! — There

cresc.

is the land

the lusty mariners

— she takes the breeze

As what my spirit

sees it sees, — Leap, bark — as leaps the thun- der-

-brand, Land, — ho! Land, — ho! Land!

The rain is over and gone.

(Wordsworth)

Allegretto

mp

The cock is crowing, The stream is flow - - ing, The small birds twitter, The lake doth

glitter, The green fields sleep — in the sun.

(pp)

The oldest and youngest, — Are at work with the strong - est, The cattle are grazing, Their horns recent

raising. The are forth feeding like one.

ff mf

There's joy in the mountains, There's life in the fountains, — Indians are said, Bleak

mf

-ing The rain is o-ver and gone.

(cresc)

dim.

Mar. 27. 907.

Letter Postponed / send

Oscoeslz

Lucia contessa Song

1850

I think The words should be carefully revised. Ed.

Oswestry

H. Walford Davies.

Voice

Pianoforte

mf

1st v. Role
Last v. We

ff

mp

(Solemnly)

mp

back the veil of centuries, Five hundred years have sped, And fraught with mightiest
great yon old Os-westrian, Greek - ale, who well have done; You wear the victor's

f

history, Have passed o'er England's head, Since David Holbeche founded - For this may he be
laurels who the victor's race have run. Your spirit bids us follow & your voices bid us

mp

(ad lib.)

tenuto

praised - Our School upon the sacred soil Where Oswald's Cross was raised!
come To the last great Roll-call of the just May all re-spond "Adsum"!

colla voce

Chorus

ff

O Oswestry, dear Oswestry Our hearts are yours for aye, Your

Ped. Ped.

faithful sons now greet you On this your natal day! Fair

marcato

centuries of duty done In fortune good or ill! Oh may your future

marcato.

[after last verse

destiny Be no-bler, nobler, bright-er still!

Ped. Ped. Ped.

Hand
Oct. 29. 19

The Seven Ages

=

words selected from Wordsworth, Blake,
T. E. Brown, Stevenson, Browning,
→ Campion & Herrick.

I

Our birth is but a sleep and a forgetting:
The soul that rises with us, our life's star,
Hath had elsewhere its setting,
And cometh from afar;
Not in entire forgetfulness,
And not in utter nakedness,
But trailing clouds of glory do we come
From God who is our home.

(Wordsworth: Ode: Stanza V of Intimations of Immortality)

Andante con moto

Prelude and Prologue

Bass voice

Mezzo forte

(legatissimo).

pp

Prelude and Prologue

New Version

Andante tranquillo

Two w Three (four) Flute

Andante tranquillo

Prelude Prologue

(2nd Revision)

Cad

Our birth is but a sleep — and a for-getting; The soul that rises with us, our life's star, Hath had- else-

where its setting, And cometh from a-far. —— Not in entire for-

-getfulness, And not in utter nakedness, But trail- ing

clear and slow do we come From God — Who

is — our Home. —

II

Infant Joy

"I have no name;
I am but two days old.
What shall I call thee?
"I happy am,
Joy is my name."
Sweet joy befal thee!

Pretty Joy!
Sweet joy, but two days old.
Sweet joy I call thee;
Thou dost smile,
I sing the while,
Sweet joy befal thee!

Allegretto leggiero

pp

"I have no name, I am but two days old." "What shall I

call thee?" "I happy am, joy is my name." Sweet

cresc (2b)

joy, Sweet joy, Sweet joy, — joy — be — fall

f

free! Pretty joy! — Sweet joy but two days old

Sweet joy I call thee; Thou dost smile, I sing the while—

Cres

Sweet joy, Sweet joy, Sweet joy,

Cres

ff

Sweet joy, sweet joy, sweet joy,

Childhood
=
or
Child's play
=
or
The beauty of the thing
=

When children play

Allegro leggiero

a piacere

a tempo

Now the beauty of the thing when childher plays is The terrible wonderful

colla voce

(quasi Presto)

Length the days is. Up you jumps and out in the sun And you fancy the day will never be done. And you're

chasin' the bum-bees humming so cross in the hot sweet air a-mong — the goss Or

galthè rein bluebells or lookin' for eggs Or a ~~chasin~~ -pelt-in' the ducks with their galla legs, Or a climbin' and nearly

breakin' your skulls Or a shoutin' for devil-ment after the gulls, — Or a-thinkin' of nothin' but

down at the tide — Singin' out for the happy you feel inside.

And when you look back it's all like a puff Happy and over and

short e-nough —

(Interlude)

l'istesso tempo

rit. ed accel. a piacere.

(p)

(p)

f

To the

Over

Allegretto

III

From Youth and Love (Stevenson)

f

To the heart of youth the world is a high-way side. Pass —

— ing feet — ing for ever he fares; — and on either hand

deep in the green green pa-vilions hide, — North in orchard bloom,

— ing for on the level land call him, call him,

dp

Call him with lighted lamp — in the e — ven - tide.

(pp)

ped.

f

Thick as the stars —

pp

ped.

— at night when the moon is down, Plea —

— sures, plea — sures assail him, the — to his noble fate

Fares; and but waves a hand as he passes on, — Gives but a wayside word —

— to her at the garden- gate, a way-side word —

a tempo.

Sings but a boyish stave, — and his face is gone.

colla voce

fermata

fermata

molto espress.

Cresc

(Ped. ad lib.)

Come

Come

Come

etc

Inflection

f

Come ill or well, the Cross, the crown, The rainbow or the

f

Thunder, Come ill or well, the cross the crown, The

rain-bow or the Thunder I - fling my soul and

body down, For God, for God

accel.

plough — them under.

accel

for Gus

plough them under

VI

Manhood. (Browning)

Presto (d. = 76 or 80)

f

f

Oh,

Con

our man-hoods panic vigour! No spirit feels waste,

— — Not a muscle is stopp'd in it's playing nor Si-

— new un-braced. — Oh, — the wild joys — of

living! the joys — of living!

— the leaping from rock up to rock, — The strong rending of boughs from the

dim.

fi tres, the cool sil- ver shock of a plunge in the

pools living wa ter, the

hunt- er's tan Sun the sultriness showing the

li- on is couch'd in his lair Sun the need the rich

dates fellows over with gold-dust di-vine, — dew the

Ped. Ped

locust-flesh steeps in the pitcher, the full — draught

Ped Ped Ped

wine: — dew the sleep — in the dried river

Ped. *

channel shine bul-rushes tell — How the water was wont to go

Ped * Ped *

his

ward - ling — so soft - ly and well. —

Ped. Ped

— How good — is man's life, the mere living, how

good, how good

is man's

life, the mere li - ving, how fit to employ All its

heart and the soul, the heart and the soul

all the heart and the soul

— all the heart and the soul and the senses for e

ver

Dec. 13. 1917

VII

The morning drum-call on my eager ear
Strikes unforgotten yet, the morning dew
Lies yet undried along my field of noon.

But now I pause at whiles in what I do,
And count the bell, and breathe lest I hear
(My work untrimmed) the master's foot on the door.

Lento

Pause

a p

The morning drum-call on my eager ear Thrills unforgotten yet; The morn-

dew-lies yet un-dried a-long my fil-d noon. —

But now I pause — a while — in whet-

do, — And count the bell, — and tremble —

lest I hear (My work — un- finished) the

Sunset gun too soon. —

VIII

He hears with gladdened heart the thunder
Peal, and low the falling dew;
He knows the earth above and under -
Sits, and is content to view.

He sits beside the dying ember,
God for hope and man for friend,
Content to see, glad to remember,
Expectant of the certain end.

(Stevenson)

Moderato

Expectant

mf

He

hears with gladness heart the

thun-der Peal, — and loves the falling Dew; He

Knows the Earth a-bove and un-der, Sits, and is con-tent — to

fp

pp

view. —

He

f

p

pp

sits be-side the dying ember, Gord — for hope, and mar for

freind; Con-tent to see plas t re-member

fff

Ex-pectant of the cer — — tain end. —

fff

Dec 19th. (87)

IX

Taf o'th' Hill

J. E. Brown

Allegretto.

VIII

Take my soul to rest. (Campion)

Allegretto teneramente

mp

Ne-ver weather-beaten sail more willing bent to shore, Never tired

pp

pilgrim's limbs Af-fected slumber more Than my Wearied spirit longs to fly

pp (pp) (pp)

out of my humbled breast, O come quickly, sweetest Lord, and take my soul to

ten.

rest

Ever blooming are the joys of heaven's high Para- dise Cold age deafnot thee out

ears nor vapour dims our eyes. Glory there the Sun outshines whose

beams the Blessed only know; O come quickly, Glorious Lord, and

molto dim.

raise my soul to Thee!

X

Epilogue

O yeas! and ye! Farewell:
Where I do turn
Infinities to devote.

And there mine eyes shall see
All times, how they
Are lost i'th' sea
Of vast Eternitie.

Where never moon shall sway
The Stars; but she
And Night, shall be
Drown'd in one endless Day.

Epilogue.

Andante espressivo

mf

O years, and age! — fare-well: —

mf

— Be-hold I go, — — when I do know — In finite to

dwell. —

And these mine

simpre poco a poco cresc

eyes shall see All times, how they — Are look i' the

sea — of vast E - ter-ni-ty. —

Where never

moon — shall sway The stars; — but she And Night — shall be

Molto Allargando

Drown'd in one end-less Day. —

(ff triend-triumphant)

End.

Eternity

(Herrick)

O years! and Ages! Farewell:
Behold I fly,
Where I do know
Infinitie to dwell.

And there mine eyes shall see
All times, how they
Are lost i'th' Sea
Of vast Eternity.

Where never noon shall stay
The Stars; but she
And night, shall be
Drown'd in one endless Day.

Allegro maestoso

Eternity (Eternal)

ff

O years! and Age! fare-

ff

well: Be-hold I go, Where I do know In-

fi-ni-ty to dwell.

ff

And These mine eyes shall

(colla voce ben marcato)

See All times, how they Are Lost i'th' sea Of

mf

rest — E - ter - ni - tie —

where

never more shall sway the stars; but the dark night-shade —

sempre cresc.

sempre cresc.

ff

be drown'd in an endless day,

dim.

one endless day,

one endless day